

KERAMICA

Vol. III, No. 10

NEW YORK AND SYRACUSE

February 1902



THE New York Society is to be congratulated, not only on its artistic exhibition, but for its successful management regarding all details. Of course experience has taught the executive committee what to avoid; and they, as well as the members, deserve credit for the financial as well as artistic success of the exhibition. Owing to the tremendous expense of a New York exhibition, the New York Society does not always show such a balance.

An experiment was tried with the catalogues this year. They were *given away* instead of being for sale, as usual. The Committee met with more success from advertisers in this way, and the catalogues, after all, netted the society a balance. Then again, while there was an unlimited supply of complimentaries, yet there were more tickets of admission sold than ever before, and while the exhibition drew a fashionable crowd, yet the artists and professional people were in greater numbers than ever, showing a thorough interest taken by the art-lovers.

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The design of "Fruit Bowl in Plums" illustrated in our January number was by Miss Jeanne M. Stewart, Chicago, Ill. The artist's name was inadvertently omitted.

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SKETCHING IN HOLLAND

[Written for the New York Society.]

Mary Alley Neal

SKETCHING in Holland is not unlike sketching in America; there are two very essential things in outdoor sketching, one is an angelic disposition, the other plenty of patience. Here you have many things to contend with, such as too much mud, or the sun is out when you want it gray, or vice versa, and mosquitoes and midges, and no one knows what these latter are until you meet them while you are sketching; in Holland, you have added to these the pest of the children, and the difficulties that arise from not speaking the language, German is of very little use and only the educated people speak French. You occasionally meet with English, and the Dutch language is difficult, but you can readily pick up a few words and sentences so you can be understood. The cities I did not find very paintable, The Hague being the most picturesque. Here you have the beautiful wood, the trunks of the trees having an intense green, through which runs the road that Napoleon laid out to the fishing village of Scheveningen. The most interesting city to paint is Dordrecht, Hopkinson Smith's Dort, which you all know from his writing and paintings; in all the country around are some of the oldest wind-mills, some of them built in the fifteenth century, and many lovely picture subjects. I found the country towns more paintable perhaps because I love the green fields and country scenes. Holland has its drawbacks, one great one is that it is not considered healthy in some parts. Volendam, one of the most picturesque places in Holland, and to me, the one having the prettiest costumes, is most unhealthy, many people having fever there.

I spent nearly a month in the little town of Laren. This is where Kreyer and Newhuys have their studios, and where Mauve found many of his subjects. Some are the same now and some have changed much by the growth of trees and shrubs. The country is interesting, it has pine woods, beyond which are beautiful sand dunes, and in the Fall, heather in the greatest abundance. It has only one wind-mill.

Everything in Holland is a picture, in America you often have to hunt your subject. Artists say it is not the subject, but how you paint it, that makes the picture. But I find that the people who want to buy, as a rule, look for the subject rather than the technique. There the people with their quaint costumes, whether it is the man in his velveteen trousers, blue shirt and clumpen or wooden shoes, plowing in the field, or the woman coming down the lane with her milk cans hanging from a wooden yoke on her shoulders, or the children, all blend in with the low toned coloring of the landscape.

Each little town in Holland has its own particular costume and different caps, the unmarried women wear a different cap, the still older women wearing the crullers, the richer they are the more twists they have to them. But these will soon pass away as my *frau* told me it was impossible to get the young girls to wear the caps now, they have so many of the modern ideas.

As it rains in Holland a great deal, it is always well to have interior subjects on hand, and Laren is noted for its interiors. As many people are doing the same thing you have to watch your chance to engage the house and models you want, and the people think nothing of it when you knock at their doors and in the best Dutch you know, you ask them to let you look at their interior and ask to see themselves and what poses they have. If you like it you decide to work one or two weeks or the length of time you desire, and engage them, then that interior and the models are yours for the small amount of one gulden a morning, which is 42 cents of our money. No one can paint there or use your models while you are there.

For landscapes, I went to Rizzoord, and staid with the dearest old Frau, Frau Noorlander, in a little wooden cottage on the River Naal. As Holland is a low country your horizon is naturally placed low on your canvas, which gives you a fine opportunity for the study of clouds and sky: and what skies they are! always beautiful in effect. It often rains with the sun out. Having no fences the fields are divided by slotes about three feet wide and very deep, which the cows never think of crossing. Here you have the opportunity of studying the figure with the landscape, as the men and women work together in the fields at the time of flax gathering, and haying and milking time: there also are the beautiful Holstein cows. The little town is built on the banks of the River Naal and the low cottages with their thatched roof and the beautiful tree forms with reflections in the water give many subjects. Other interesting places are Alkamaar, with its cheese market on Fridays, people coming with thousands of cheeses to

the market place to sell them and have them weighed; Jaandam, where there are many windmills, of every shape: it is called the forest of windmills, and Katnyk, a fishing village near Leyden, very much like Scheveningen, only more quiet. Here in September you have ample opportunity to study the people: when the fishing boats come in the women all come to the beach with their baskets. There are many beautiful canal trips all through Holland, the most beautiful to me is the one from Delft to Rotterdam. Holland is also a fine place for trips on your wheel, or as they call them, *feitsryders*. I found many of the country people interested in art; they fill the galleries studying the old masters, and, strange to say, knew what you were drawing and could criticize intelligently. I once thought I really knew how to draw, when a woman recognized herself from a few blue lines; I had on my paper just outlined a woman kneeling on a board, washing in the river. As I mentioned before, the children pester you to death, throw stones at you, upset your water and paint box if they can. I have tried talking to them and keeping still, both with the same result. But with all its drawbacks Holland is charming to be in and to paint in. I think sketching is like a game of solitaire; you always want to try just once more, sure you will get it the next time.

TREATMENT FOR ROSES (Supplement).

E. Louise Jenkins.

FOR the greys in the white roses, use Gray for flowers, with a touch of Lemon Yellow and Black. The centres are of Lemon Yellow retouched with Egg Yellow, Yellow Ochre and a very little Brown Red.

For yellow roses, use Lemon Yellow, and retouch with Egg

Yellow, Yellow Ochre, Brown Green and Brown Red. The red roses are painted with Pompadour and powdered with Ruby and Black in the shadows for the first fire. Retouch with Roman Purple, and Roman Purple and Black in darkest parts. Use Copenhagen Gray and Rose for the pinkish grays in background, and Copenhagen Gray with Russian Green and Apple Green for the bluer tones. Shade these into Lemon Yellow toned with Yellow Ochre, into warm browns, Brown Green and Dark Brown.

The leaves are of Moss Green and Apple Green, varied in tone with Russian Green, Brown Green and Dark Green.

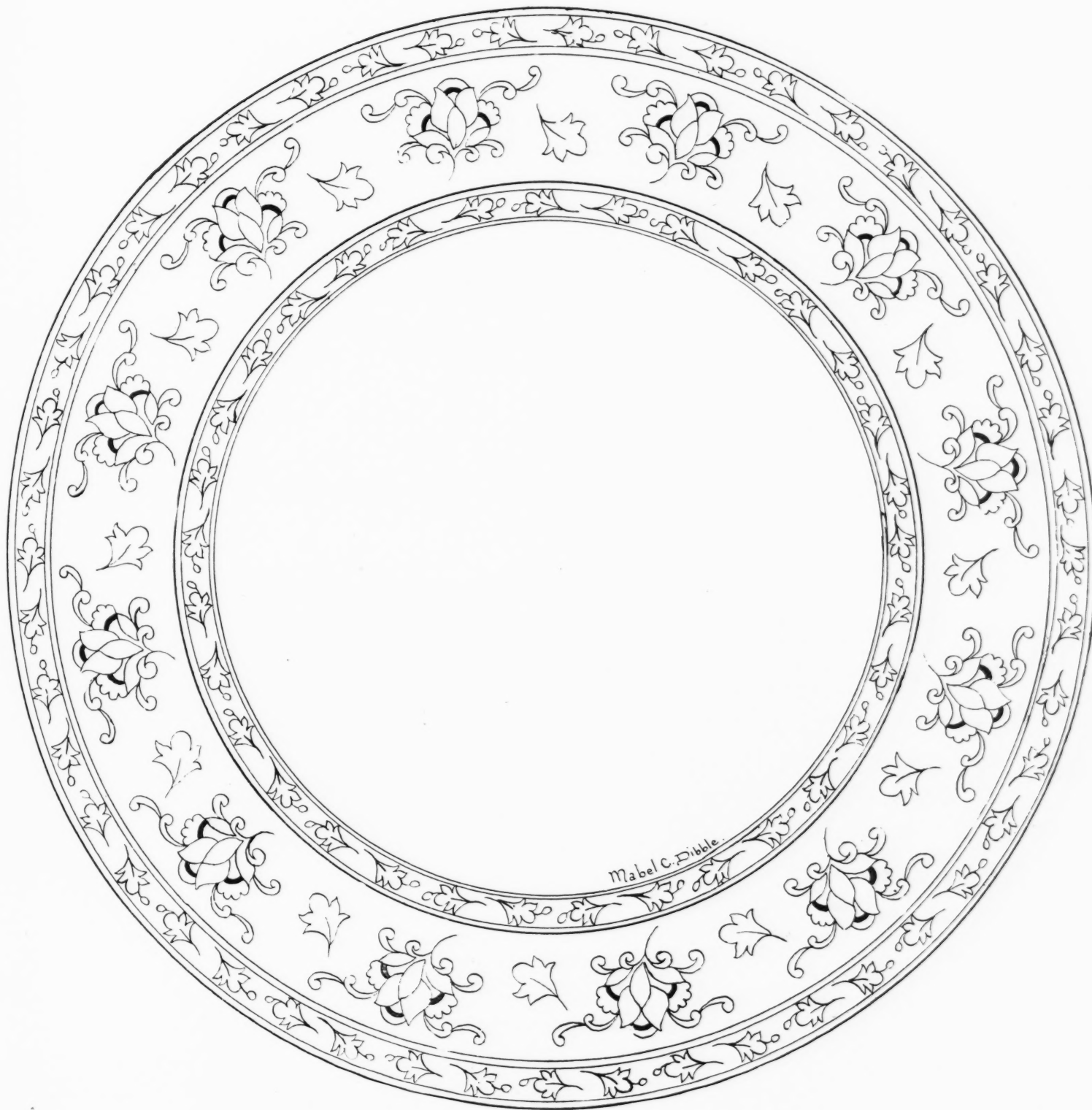
It is well to lay in the background first, in order that the edges may be soft, and that each color may partake of that which lies next to it.



TOBACCO JAR—

C. BABCOCK

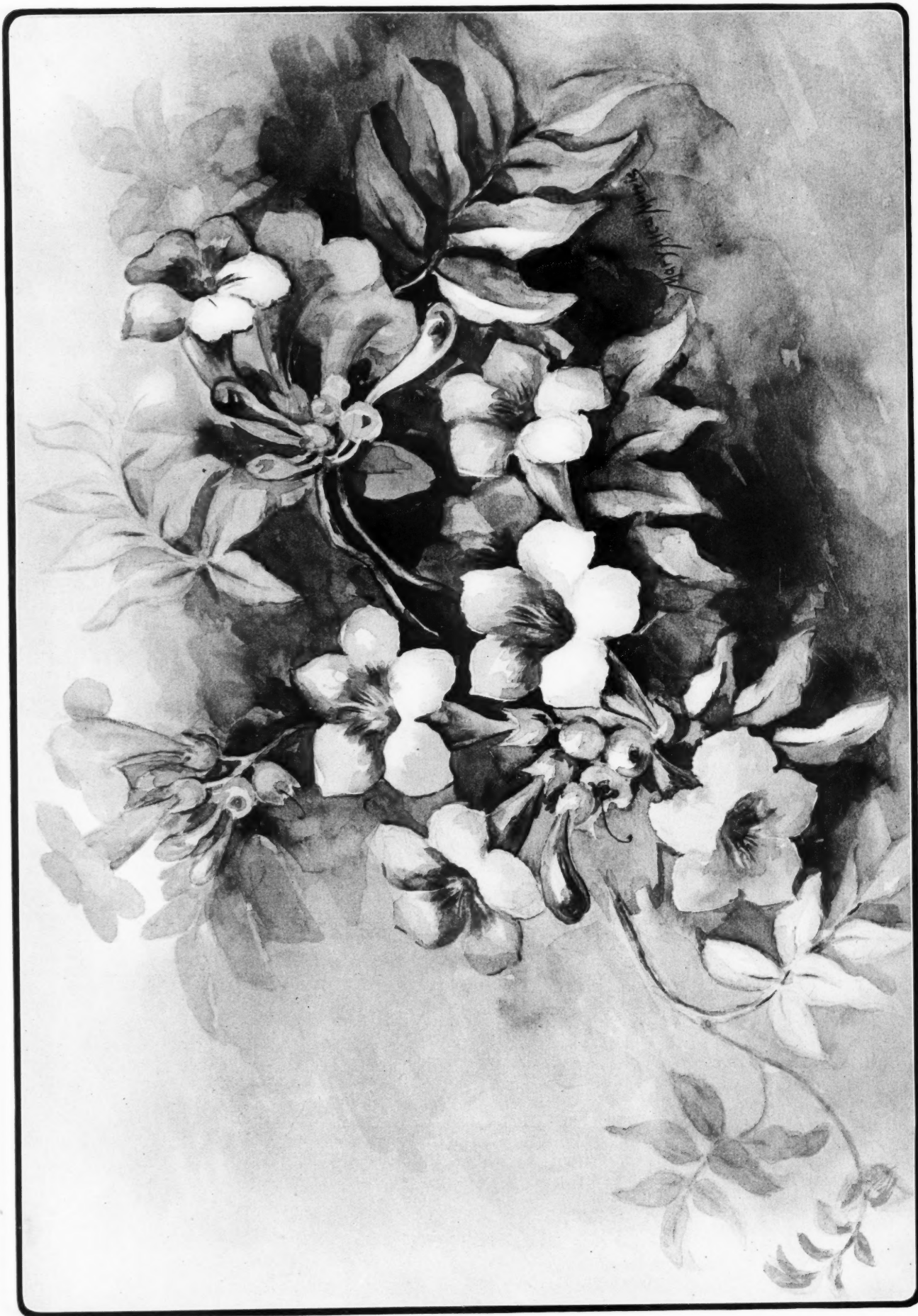
CARRY out the figures of the Indians in greys, blues or browns. The trees should be in black, dark blue or dark browns. The trees might be brown with the light tones of cones, etc., in gold, also gold outline, or make the whole design of trees bronze and gold with black outlines. This can also be carried out in lustres. Same color scheme for figures, black lustre on trees, purple on cones and needles first fire, dark green afterward, outlines black paint.



CONVENTIONAL PLATE DESIGN—MABEL C. DIBBLE

OUTLINE in black, ivory black and dark blue, the pair narrow bands in green enamel; the two bands of leaves are to be dark blue, with greyish tone. Add deep purple and Brunswick black to the dark blue, a bit more black than purple. Use one-eighth Aufsetzweiss, or only a little oil, and wash it in without the enamel effect. The leaves and scrolls around the larger flowers in center band are green enamel—the large flower only shaded in—in the blue mixture, leaving

edge of petals white; but the three little black bands lay in quite heavy. The green leaves on the two dark grey blue bands, and the blue flowers, with green leaves on the wide white band, make a charmingly effective plate, and one that is surely very simple. One word of warning, be sure and space off your plate, and then have the seven lines or circles put on, with a banding wheel. The outer green band is the edge of the plate, so only the one line is necessary there.



TRUMPET FLOWERS—MARY ALTA MORRIS

TRUMPET FLOWERS

Mary Alta Morris

THE flowers are a reddish yellow. Paint in the main bunch with Albert Yellow in lightest part, shade in Yellow Red, then Carnation, using Pompadour for strongest markings. Use same colors for the long tubular corolla, more yellow as it approaches the calyx. Two of the more open or front view of flowers show inside of corolla, paint with Lemon Yellow, adding a touch of Shading and Brown Green for shadow, as the two lower petals standing out light against this touch of dark add depth to the flower.

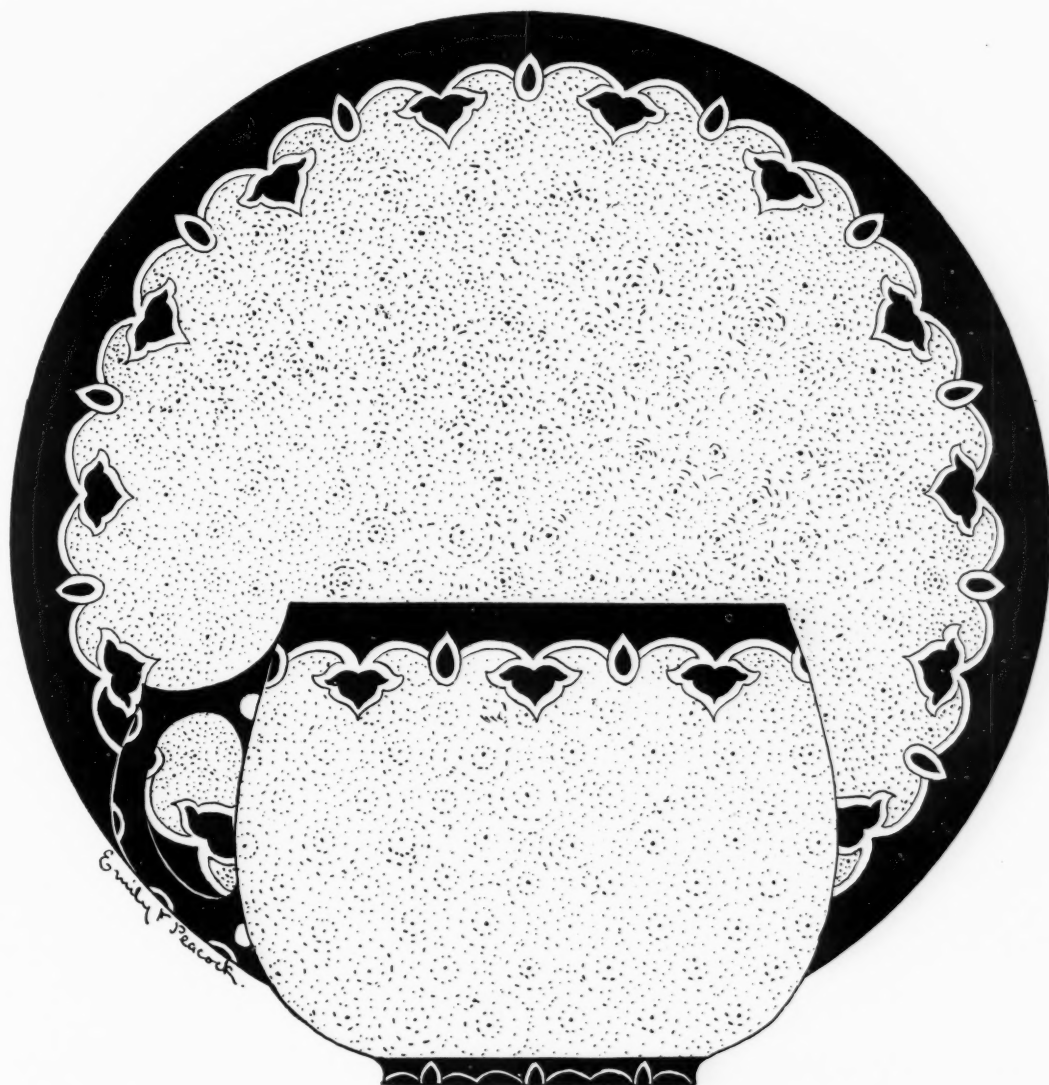
In the cluster above the main bunch where the back view or under side of petals is shown, they are more yellow and lighter in color, use Lemon Yellow, shade in Yellow Red. For those more in shadow, as bunch on the right, add Yellow Brown and Brown Green. Paint in leaves with Yellow Green, using Shading and Brown Green for dark ones under flowers. Put in background at top with Copenhagen Blue, adding Lemon Yellow, so it will not be too blue, shading into Brown Green at the left, on right side use Yellow Brown, and Meissen Brown under the leaves, shading into dark or Finish-

ing Brown at base, if very dark effects are desired. Take out some of the leaves, as the end of branch is quite light, afterwards wash with Moss Green, shade with Brown Green. When dry, dust some of the darker flowers with Carnation, use carefully; dust brown on background with same as used in painting. In retouching use same colors, but more red, less yellow. The calyx is not as bright in color as the flower, more Yellow Brown, Brown Green and touch of Violet of Iron being used; also Yellow Brown and Brown Green for shadows under petals of flower. The flowers being bright and strong in color, keep the background subdued, strengthen the dark parts, but allow some of the color underneath to show through in places, thus giving more of an atmospheric effect, instead of the solidity so often seen in heavy dark backgrounds.

CUP AND SAUCER

Emily F. Peacock

DESIGN in gold, black outlines, on a cream ground, or dull blue on a delicate pearl, dark green on cream or light green, or yellow brown lustre on old ivory with gold outlines.



CUP AND SAUCER—EMILY F. PEACOCK

KERAMIC STUDIO



NEWCOMB POTTERY.

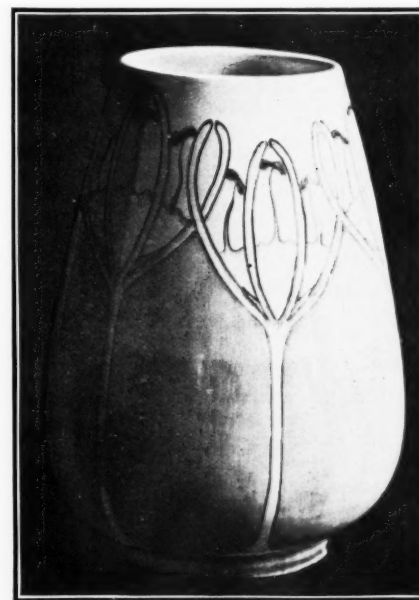
NEWCOMB POTTERY is a manufacture conducted in the interest of artistic handicraft, which originated in the art department of Newcomb College of New Orleans.

For a number of years the efforts of this department were directed towards the education of art teachers and the advancement of æsthetic culture, but on account of the general absence throughout the South of manufactures which call for artistic skill, it became apparent that this work could not become widely useful until there should arise a demand for the work of the artist such as would justify the study of art as a means of gaining a livelihood for those not desirous of entering the profession of teaching. In view of this situation the college undertook to find a practical solution of the difficulty. A manufacture of pottery was established under the direct management of its art department.



After a brief experimental period a large number of young women were educated for the work, for whom an artistic vocation would otherwise have been impracticable. These are now employed in an industry which affords them both profit and reputation.

From the first the enterprise has been controlled by a desire to create a style of ware which should challenge attention by its originality and beauty of design, and make itself necessary in all collections of American pottery by reason of its individuality or unique charm. To this end the rich and beautiful flora of the South has been a resource well nigh ex-



clusive since few art schools in the far South have given attention to applied design as a study. Each worker in the craft is led to feel that the responsibility attaching to a signed design is the same as that which exists in the case of a signed picture and individual reputation may be gained by this as by other means of art expression. The increasing favor which is being shown towards the enterprise has confirmed the college in its belief in the possibilities for art education practically directed. A medal was awarded the collection of pottery sent to Paris in 1900 and again at the Pan-American Exposition at Buffalo. The Newcomb Pottery has become an established institution, destined, it is believed, to hold a worthy place in the field of American Art.

The instructor in design is Miss Mary Sherer. Mr. Joseph Meyer is the potter and is responsible for the turning, compounding of glazes, etc., and firing. He has done splendid work and the college feels that much of its success is due to him. Ellsworth Woodward is director.

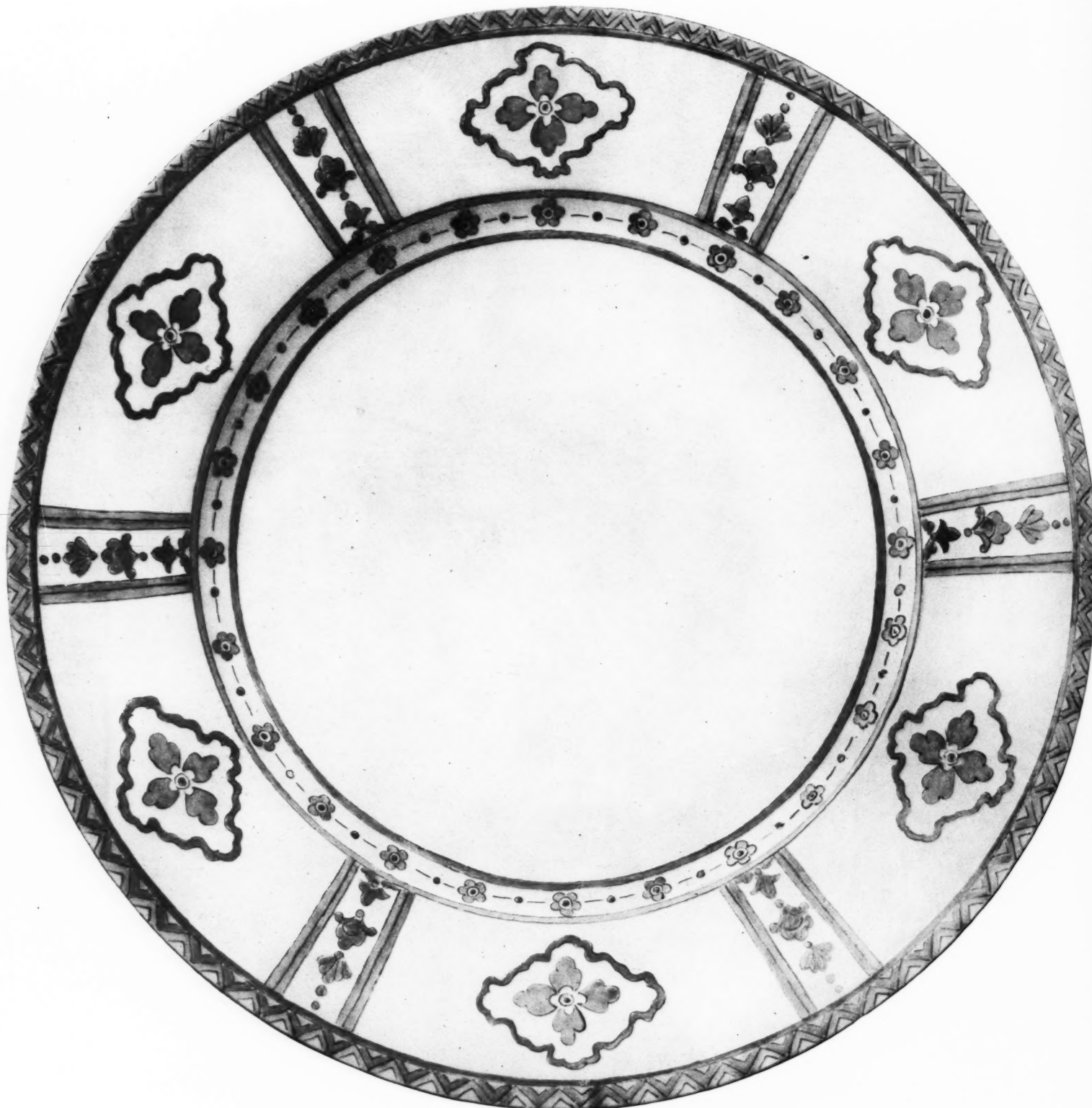


NEWCOMB POTTERY



HONEY OR MARMALADE JAR (After design by H. Pfendsack)—ADELAIDE ALSOP-ROBINEAU

THIS little design would be most effective carried out in Copenhagen Grey and Blue on white, or some other monochromatic scheme, such as a harmony in browns and yellow, would be pleasing. The jar is also suitable for honey and condensed milk.



DESIGN FOR PLATE—ANNA B. LEONARD

THE rim of the plate is divided into twelve spaces, the rosette coming into the middle of every alternate division and the vertical decoration coming in between.

Draw and place one-sixth of the design accurately, and then trace the others from that. Use the plate divider to make the divisions correct. A banding wheel should be used for the narrow bands to facilitate the work. This design is outlined in black and is very quickly done: it is most attractive for a luncheon service, or for an entree, fish or game

course at dinner. The colors are quite dark blue, a grey tone of green and a tiny touch of yellow, with a little grey tone of lighter blue as one of the colors in the outer decorated band. Dark blue is the predominating tone in the decoration.

The rosettes, large and small, are of Dark Blue (Lacroix), a touch of Ruby Purple and Black. Be careful not to get too much of the last two colors. Then add one-eighth Aufsetzweis with a very little flux; when used the color must be very thin indeed and floated over the design so as to form an

almost even tone, which is rather difficult to obtain in one fire.

The wavy band surrounding the rosette is green—composed of Apple Green, Mixing Yellow, Chrome Green 3B, Brown Green (Lacroix) and a touch of Black. If two shades of green are desired, leave out the Brown Green, which will make a harmonious light green.

Use Silver Yellow with one-eighth Aufsetzweis and a little Flux, for the centers of rosettes and for the middle of the central ornament in the panels. Just this little touch of Yellow gives life to the decoration.

For the dark green tones one-eighth Aufsetzweis with a little Flux will give the desired glaze and body, but for the lighter tones of green use with the Aufsetzweis and Flux, one-third, Hancock's Hard Enamel. The points in the outer rim are: First row grey blue tone, next green, next dark blue, and last grey blue. Make this tone by using Apple Green and Deep Blue Green with a touch of Black. Add this to the

body enamel until right tone is obtained. For body enamel use Aufsetzweis two-thirds and Hancock's Hard Enamel one-third. To this mixture add one-eighth Flux.



ANOTHER LETTER FROM A SUBSCRIBER

"Keramic Studio Publishing Company.

"I do care to renew my subscription to Keramic Studio, as I find it of great use in an artistic way; the conventional designs, in many cases, being good studies for me. I certainly appreciate the effort made by the Editors of the Studio to give to the subscribers a great deal more good than we pay for, and I must have the magazine, if I go without something else, to pay for it. Thanks for your beautiful colored supplements.

"Glad you published 'Ex-Subscriber's letter.' Variety is spice of life. Will send P. O. in a few days.

Respectfully,

"SOUTHERNER."

December 29, 1901.



HAZELNUTS—J. E. HANSON

THESE Hazel nuts were gathered by a Connecticut roadside on September 2nd, so take lighter tones than an October nut. But one husk opens enough to show a bit of its brown nut. Extreme edge of husks were bright with ochre, red brown and bit of (Brown 4) in varied markings running into a light, warm green, and at base of nut a browner green. The smooth, actual covering of nut is yellow for mixing—ochre and some warm brown tone in darkest accents.

The little pendant, where leaf joins stem, is light yellowish green with brownish dots.

Make the most of the broken tones of red and brown in frost touched and worm-eaten spots. The leaf, without "spice of life" color, is well represented by moss green, and shaded with brown green and shading green.

The background may be made to suit the painter's fancy, whose taste may run to simple or many hued treatment.



CHOCOLATE POT—A. C. TILDEN

THE color scheme for this chocolate pot is taken from a piece of old Persian ware. Ground, a yellowish cream tint. The band at top and bottom a rich dark blue with a narrower edge of sienna brown, both outlined with gold.

The floral design has alternate flowers of rose and turquoise blue; leaves dark green, with rimmings of gold. Narrow lines of gold run from top to bottom of the pot, dividing the stripes of decoration. Handle and knob are of the dark blue.



EXHIBIT OF MARSHAL FRY

NEW YORK SOCIETY OF KERAMIC ARTS.

Photos by Ch. O. Chouinard, 434 Fifth Ave., New York.

NO exhibition of the New York Society has reflected greater credit upon its members than the last one of Dec. 9, 10, and 11. The marked advance in design and color was greater even than expected, and there were few exhibits which did not show a more or less serious movement toward better things in decoration.

The loan exhibit of pottery was an especially interesting feature and must have had a highly educational influence on the society as well as its guests. Specimens of Rookwood and Grueby, in all their modes of treatment, were in evidence. The Merrimac, Graham and Onondaga potteries sent interesting contributions. The work done by pupils of Mr. Charles Volkmar and the Alfred School of Ceramics showed the awakening interest in pottery among amateurs and overglaze decorators. Mrs. Poillion exhibited examples of clay bodies and glazes. Miss Harriet Shafer contributed a vase painted under glaze in the old Rookwood style, and Miss Louise McLaughlin sent a few specimens of her interesting Losanti ware.

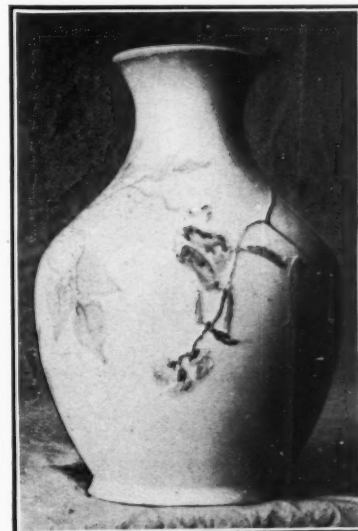
Mr. Charles Volkmar showed a very interesting group of

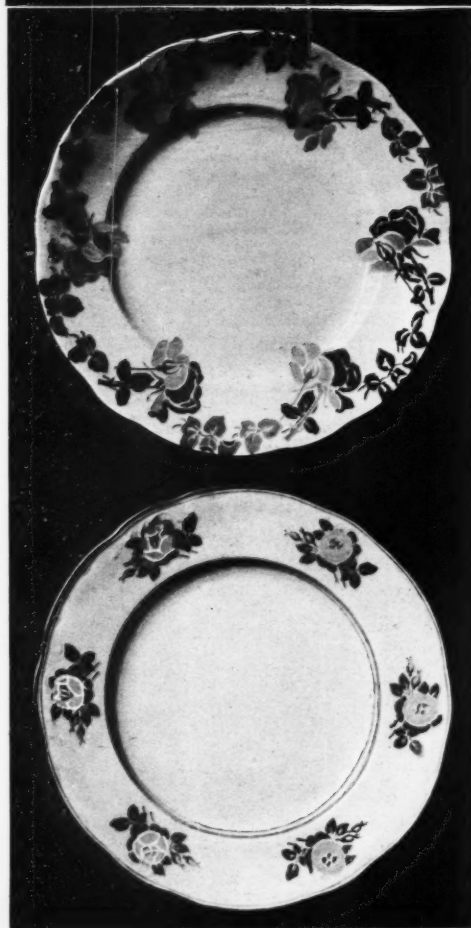
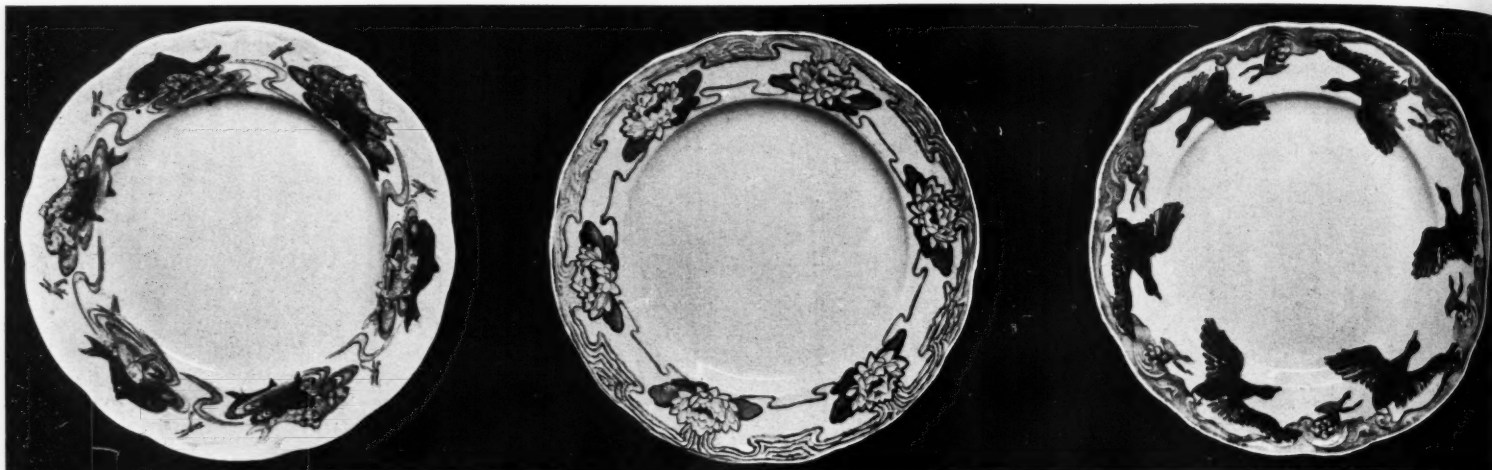
his new work, a few pieces decorated in his new "under enamel," a tankard and steins in a matt green, and several of his well known color effects. The under enamel was especially interesting, the painting being in relief of a violet brown tone, covered with a semi-transparent light grey green stannifer glaze. This vase with landscape had an especially fine atmospheric effect.

As usual the overglaze work of Marshal Fry attracted an enthusiastic crowd. Almost his entire exhibit was conventional in design and coloring, low and refined in tone, and clean in execution. The stork and Fleur de lis vases were in tender greys and soft whites, rather Japanesque in treatment. The vase with Bats suggests rather the Copenhagen style of decoration. The Swan vase which we consider one of the most interesting and more wholly Mr. Fry's self, has already been described with the National Arts Exhibit at Buffalo: his milkweed vase from the Pan-American was also on exhibition.



"UNDER
ENAMEL."
CHARLES
VOLKMAR.



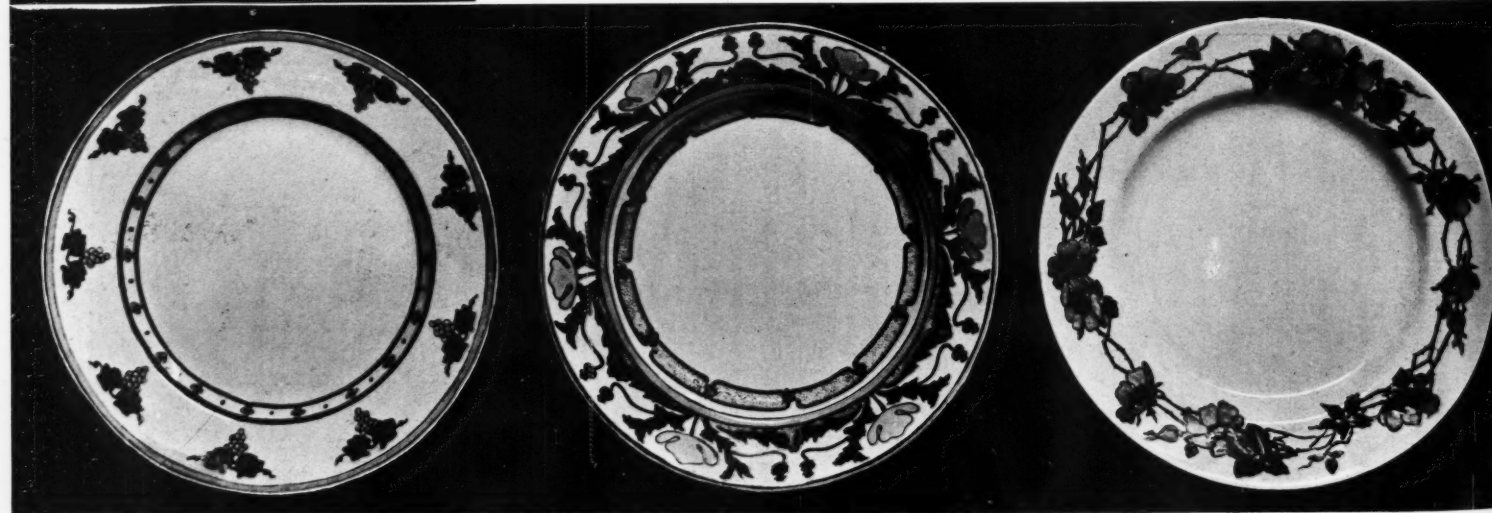


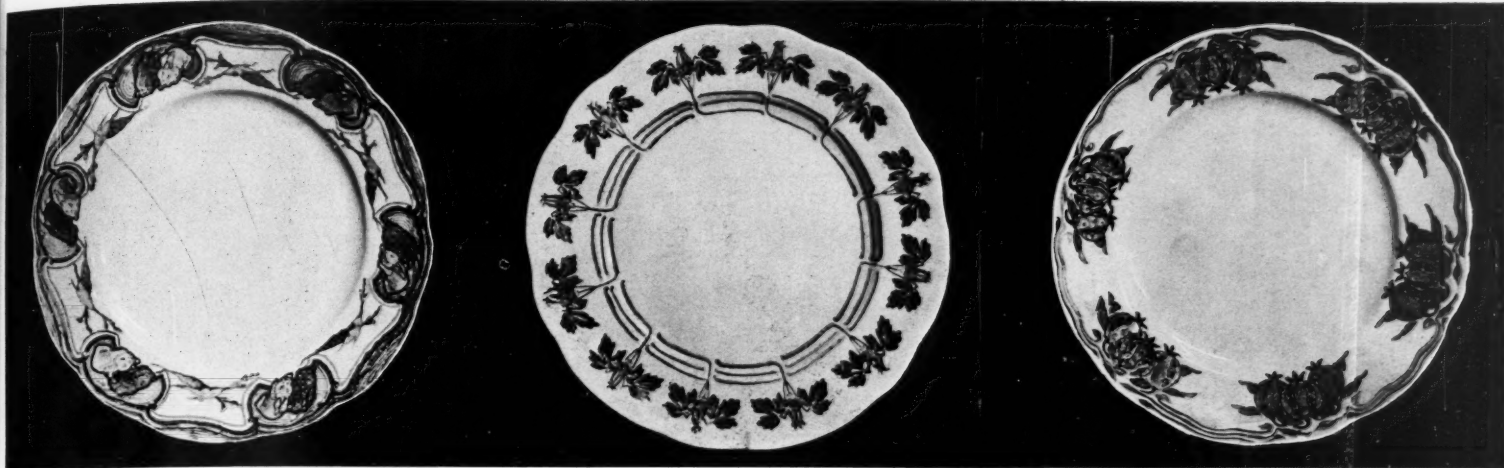
As we predicted, Miss M. M. Mason has been preparing a surprise for the fall exhibit. She has shown herself as capable in conventional design as in her well known flower work. The large vase, Copenhagen in style, with flying geese, trees and water in low tones of greys and blue greys, was especially successful, as was also the mug with willows—another stein, not illustrated, a symphony in browns with flying birds, was extremely pleasing. The Fleur de Lis and Narcissus vases, suggested strongly Japanese Cloisonné in treatment of flat tones and outlines. Her swans and water lilies were extremely well painted.

Miss Elizabeth Mason had a stunning exhibit of decorative work in lustres, gold and enamels. Her work in gold enamels, both flat and raised, is so well known as not to demand description. Her lustre work showed many new color effects and designs. The coffee set in orange tulips on black and gold was especially fine in design and execution.

The surprise of the exhibition was the work of a new member, Miss Emily Peacock, of Brooklyn. Her collection of cups and saucers, bowls, etc., in simple conventional borders of grey blue on white took the society as well as the art critics by storm. Miss Peacock has set a standard of taste and refinement in table ware that is sure to have a beneficial effect upon other decorators. As an artistic adjunct to the table of an artistic home her decorations were beyond criticism.

Speaking of table ware, the exhibit of the Onondaga Pottery was an interesting one. The decorations were conventional both under glaze and over glaze. Under the direction of Mrs. Robineau the Pottery is making the experiment of introducing more artistic and original decorations on their printed ware. The effort is a commendable one, as a good deal of financial risk is involved in persuading the public to buy artistic designs, and in a big factory like the Onondaga Pottery where hundreds of girls are employed, the loss from work poorly done is greatly increased in introducing this class





of design. Mr. Pass, the manager of the Pottery is ambitious to raise the art standard of their porcelain, so that it will occupy a unique position in the American Pottery world and eventually abroad.

Mrs. Saidie Wood Safford exhibited the flame colored vase with gold fish, which attracted much admiration at the Pan. Am. We were disappointed not to see more new work from her busy and artistic brush.

Mrs. Mary Alley Neal showed some successful vases with new color effects of lustre over gold, recalling the Favre glass.

Mrs. Anna S. Leonard devoted her exhibit to the exposition of table ware decorations in simple designs. It was one of the educational features of the exhibition.

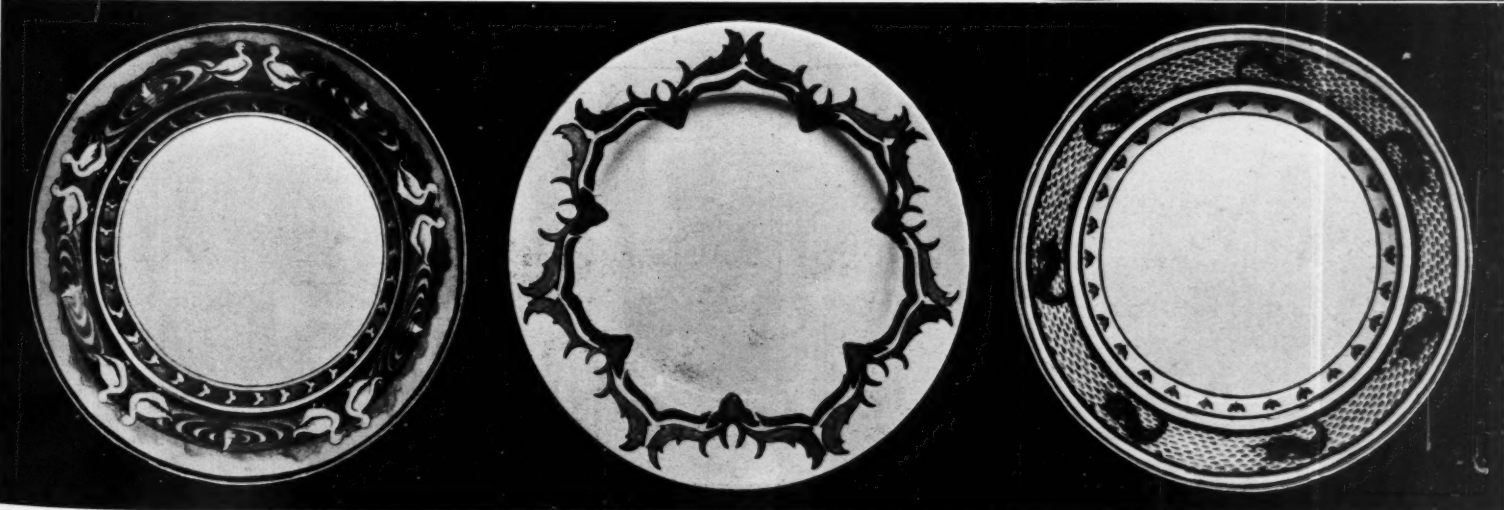
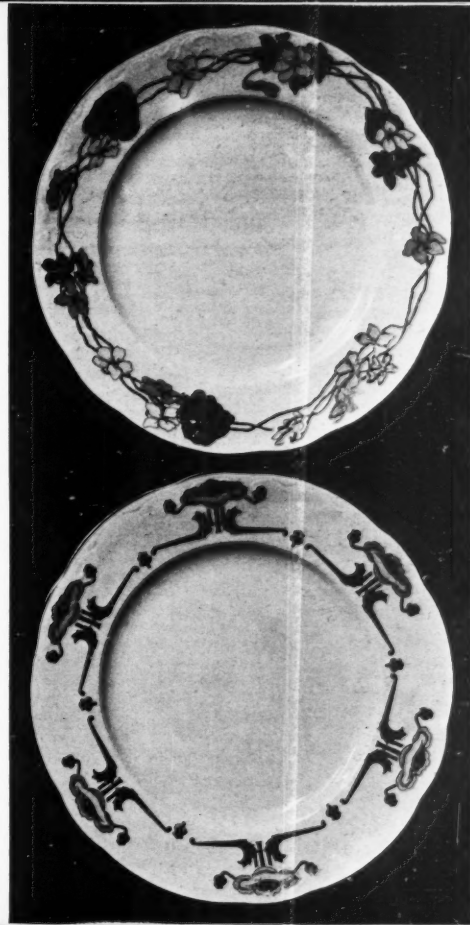
Mr. Franz Bischoff sent several large vases, in his usual strong style and fine technique.

Mrs. L. Vance Phillips showed an original study of a Madonna, delicately executed and bearing a strong resemblance to Mrs. Safford. Her exhibit of figure work on a gold ground, in the Louis XV style, was well done but seems a rather dangerous example for amateurs, for while this treatment has many artistic possibilities in a decorative way, it needs a strong and cultivated good taste and careful study to manipulate successfully.

Mrs. Church's portrait work in Meissen Brown was especially fine. She also exhibited a portrait of her daughter, decoratively treated on a bronze and gold ground, which was very attractive. Mr. Collins also showed some good figure work.

Mrs. Rollins' exhibit of figure painting and a set of plates in grey blue from her successful design in the Dow class last winter were also a worthy addition to the exhibit.

Miss Elsie Pierce's work consisted chiefly of bronze, gold and lustre work, some of the dark effects being very artistically designed. She is one of the promising young members of the society.



KERAMIC STUDIO

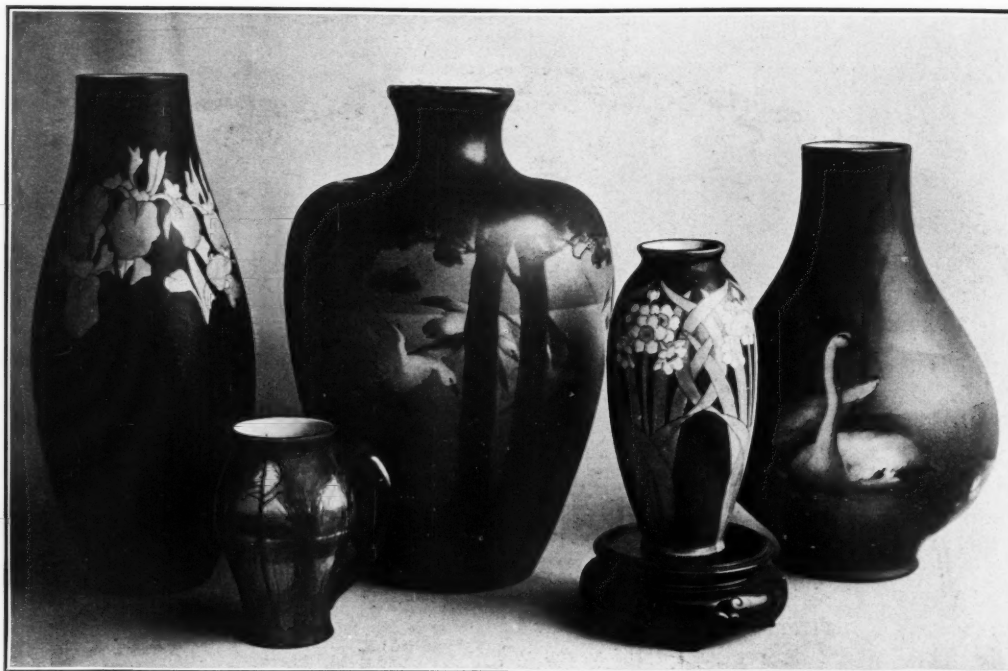


EXHIBIT OF MISS M. M. MASON

Miss Cora Wright too, shows work in the right direction, though as a rule too vivid in color. It is the first fascination of lustre work and will modify itself in time; a few small vases in greys were better, and a little cup and saucer in yellow brown lustre and gold with white snow drop decoration was dainty and effective.

In fact there was hardly a member of the society that did not show at least a few pieces worthy of praise.

Many designs from the KERAMIC STUDIO were worked out for the exhibition and we felt thankful that we had contributed somewhat to this forward

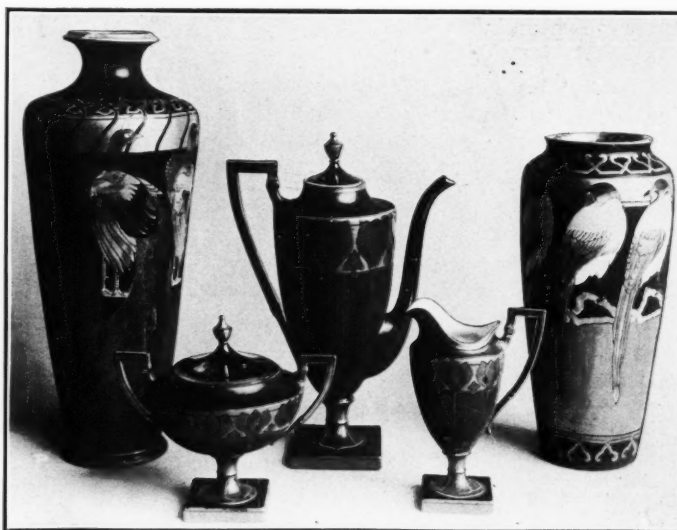


EXHIBIT OF MISS ELIZABETH MASON

movement, both in advice and example. The most prominent and successful members of the society showed the most results of the last year's study of decoration with Dow and elsewhere, and especially the *original* thought and study, expended upon their work, and even with those who are stubborn about clinging to old ideas, there was shown more thought and study, more refinement and restfulness of color and design. Altogether the exhibition was one to make the New York Society proud of its existence and spirit of progress.



EXHIBIT OF MRS. SADIE WOOD SAFFORD



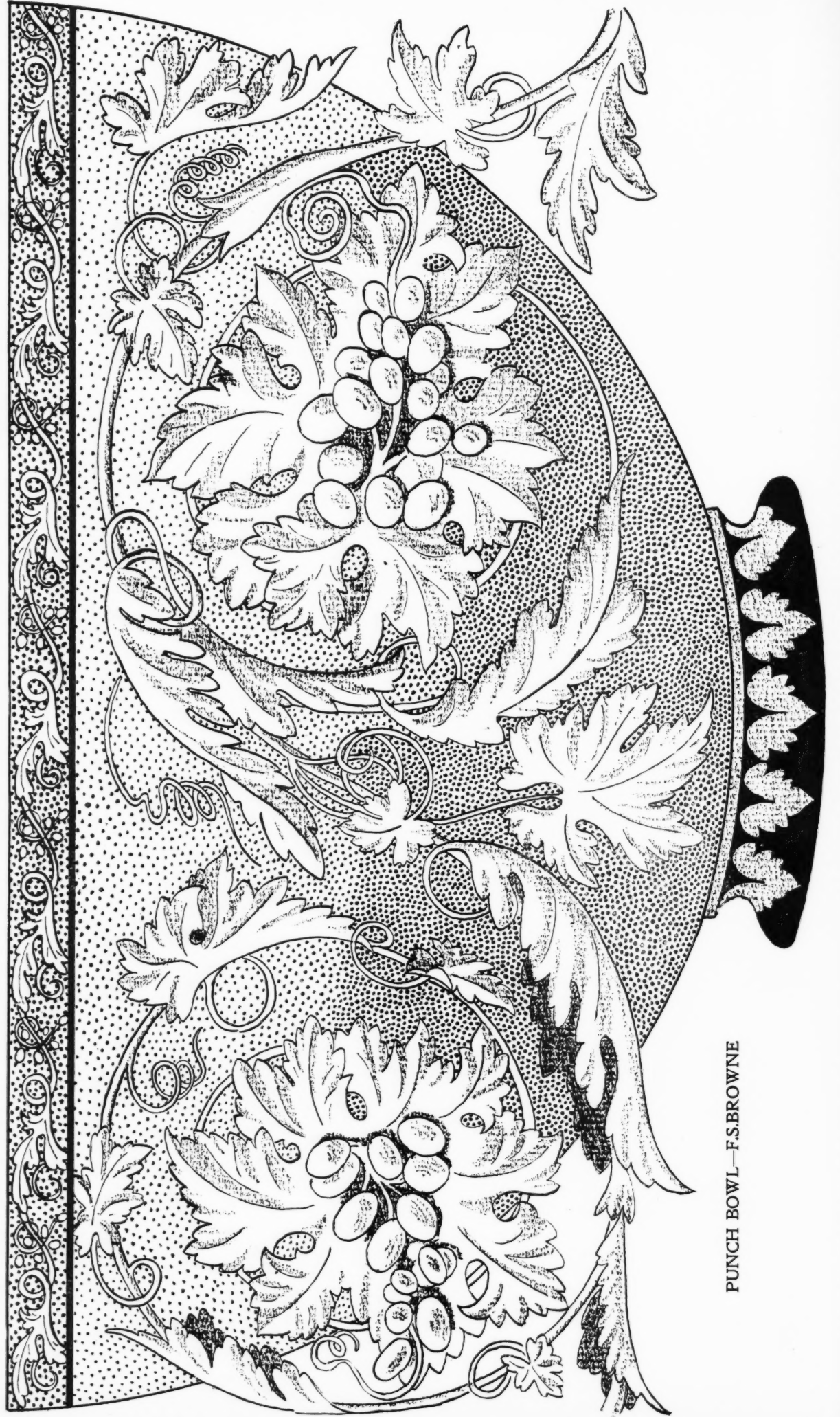
EXHIBIT OF MISS EMILY PEACOCK



PLACQUE FLEUR DE LIS—CORA WRIGHT

DUST black portion of border, rich brown; leaves, light green lustre; flowers, violet lustre; dotted portion, yellow brown lustre with brown over; drapery, light green lustre, put on very thin as shading; background, blue grey gold; flesh portion of figures, padded brown lustre; hair, lustre, put on very thin; inner band and outlines, black.

For INSIDE OF BOWL



PUNCH BOWL—F.S.BROWNE

TREATMENT OF PUNCH BOWL

F. S. Browne

THIS design could be etched in gold and silver on a bronze ground either with or without a black outline. The inside tinted cream, and design in gold with brown or black outline.

Monochromatic treatment in yellows, browns and gold would also be agreeable or a matt brown ground with design in purple and green lustre with black or gold outlines. Other treatments will suggest themselves to the decorator.

RASPBERRY PLATE

Mariam L. Candler

AFTER sketching in the design, the first painting should be simple washes of light and shades, leaving the detail work for the second firing. For the red raspberries use Deep Red Brown, Pompadour and Carnation. Two or three

black raspberries are introduced for variety. For these use Banding Blue and Ruby Purple in the light tones, adding a little Brunswick Black for the dark effects.

For the foliage use Brown Green, Moss Green, Russian Green, and Shading Green. The stems are Yellow Green, shaded with Ruby Purple.

The shadow leaves and berries are in flat washes of Warm Grey and Violet Iron.

Wash in a background of Ivory Yellow, and Grey for flowers around the blossoms, touching the petals with Warm Grey on the shadow side. For the centers use Albert's Yellow, Orange Red and Brown Green, flushing the light side of the plate daintily with Ivory Yellow, Pompadour and a touch of Russian Green, blending in with Yellow Brown, Chestnut Brown and Brown Green on the shadow side.

In the second painting strengthen the dark tones with same colors, adding details. A little enamel may be used in the high lights of the blossoms.



RASPBERRY PLATE—MARIAM L. CANDLER

KERAMIC STUDIO

STUDIO NOTE

Miss Louise Angel has just held a successful exhibition of miniatures and decorated China at her studio in Boston.

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CLUB

NOTES

The California Ceramic Club held their annual reception the 11th and 12th of December in the maple room of the Palace Hotel. It was the largest and best exhibit held by the Club in many years. The exhibits were very creditable and showed much study of design and original work. The officers

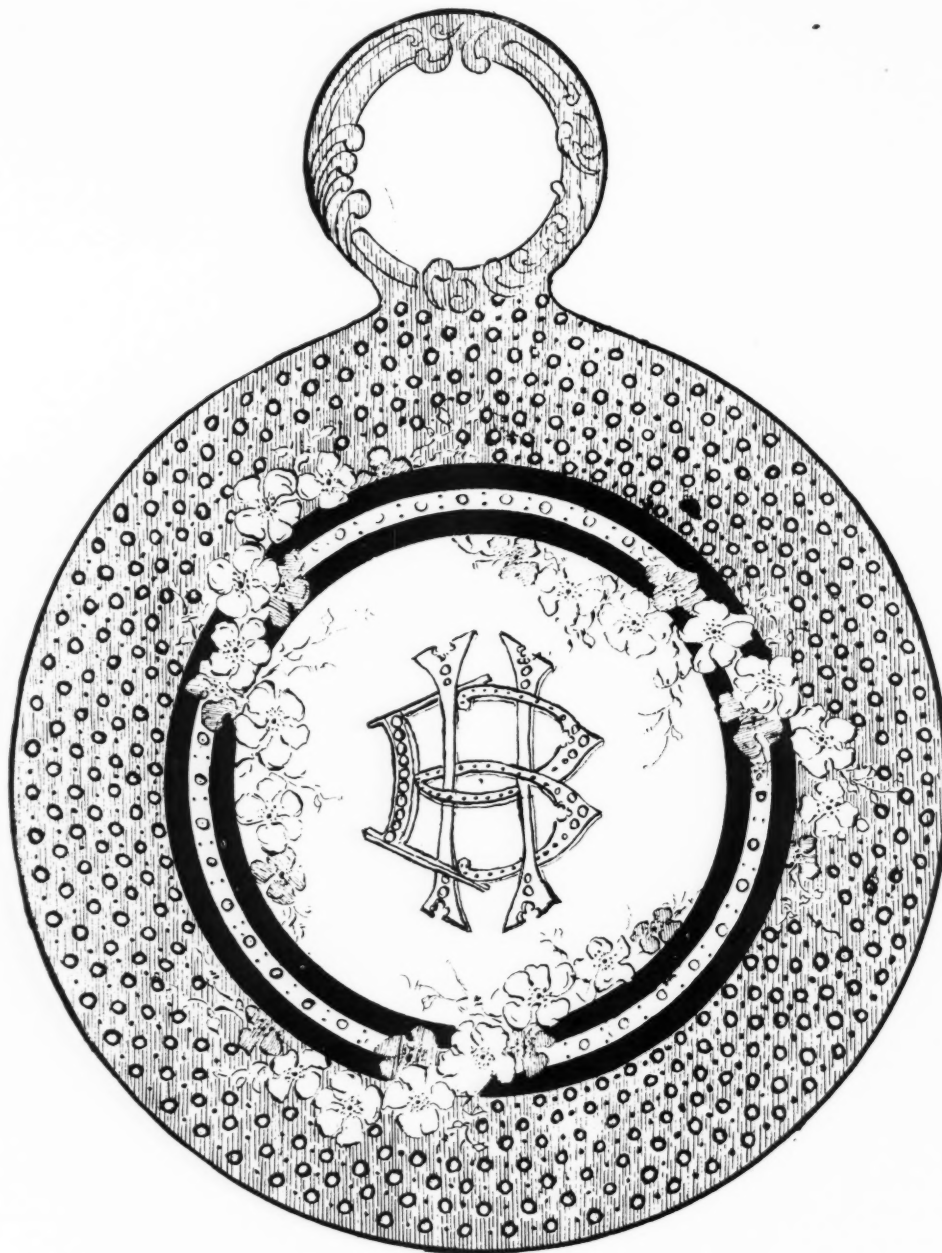
of the Club are: President, Mrs. S. V. Culp; Vice-Presidents, Mrs. L. Le Tourneux, Miss Clara Scott; Treasurer, Miss Minnie C. Taylor; Secretary, Mrs. Lou Allis.

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LEAGUE

NOTES

A communication from Mrs. L. Vance Phillips, President of the N. L. M. P., gives hint of a very interesting meeting of that organization on the evening of the 14th of January. The details, however, are too late for this issue. Full report will be given in the March number of KERAMIC STUDIO.

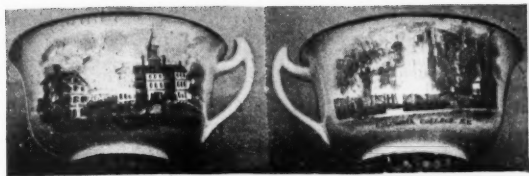


DESIGN FOR HAND GLASS—H. BERTHA BONEBRAKE

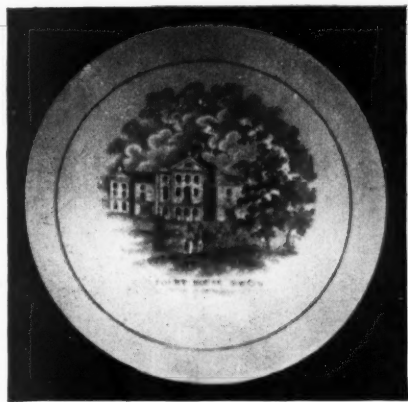
THE general effect of this toilet set design is gold and blue except the background to the monogram, which is left white, but a light tint of any color may be used. The flowers are raised paste, covered with gold. The outer rim with dots is gold, the large dots turquoise blue enamel, and smaller ones gold covered paste dot. The dark rings are gold burnished with an agate burnisher and outlined with a fine line of deep

red brown. The white ring is also gold, but this, as well as the out rim, is burnished lightly with the glass burnisher, the large dots are turquoise blue enamel and small ones white enamel. The monogram is worked out with paste and enamels. The handle also is covered with gold.

The Belleek China should be used for this design, it holds the paste and enamel much better than others.



No. 1—Staffordshire, Black Print: N. Y. Hospital, Columbia College, Court House, Boston.



THE COLLECTOR

A FEW ODD CUPS AND SAUCERS

MANY collectors, not having the desire or the means to make an extensive collection of old china, confine themselves to some specialty, either some special ware, or some special pieces, such as pitchers, cup plates, tea pots, cups and saucers. This is a good policy and more collectors ought to follow it. Nothing is more unsatisfactory than a collection of perhaps 75, 100 or 150 pieces of all kinds and description, while the same amount of money spent on pitchers for instance, or cup plates, or tea pots, would probably make a select and extremely interesting lot. The most valuable collection for American collectors is now and will probably always be the historical china, especially the dark blue plates and platters; but this ware has already reached such prices that it is impossible for people of moderate means to hope to ever have anything like a large collection. Would it not be better for them in such a case to confine themselves to a specialty?

All the illustrations in this article except the pottery Temperance and America cups, are from a very interesting collection of cups and saucers made by Mr. A. H. Godsmark of Rochester. Although Mr. Godsmark has practically all the valuable dark blue historical cups, such as Landing of Lafayette,



No. 2—Staffordshire, Black Print: Mount Vernon.

McDonough Victory, Boston Harbor, Mount Vernon, etc., we have left these well known pieces out of our article, and give illustrations only of cups which may not all be of great value, but are less known than the others and all make an interesting addition to a collection of this kind.



No. 3—Staffordshire, Black Print: Temperance.

The first cup is considered by Mr. Godsmark as his best piece and is undoubtedly very rare. On the saucer is a view of Court House, Boston; on one side of the cup, Columbia College; on the other side, N. Y. Hospital. The ware is Staffordshire, although of a somewhat different paste from the dark blue, the glaze being white with creamy tint instead of the bluish glaze found on the dark blue. The decorations are printed in black.



No. 4—Bone Porcelain, Purple Print, Copper Lustre Bands: Temperance.

Of the same ware are our illustrations No. 2 and 3, also printed in black. No. 2 is a view of Mount Vernon very similar to the view found in dark blue. No. 3 is a Temperance cup bearing the same mottos and medallions as the little plate illustrated on back of cover of "OLD CHINA," both plate and cup being rather rare. On each side of a shield stand two figures holding banners on which are written the words "Sobriety" and "Domestic Comfort." Above the shield the motto "Firm as a Rock," and below "Be thou faithful unto death." On the shield itself are the words "Industry, Freedom, Plenty, Health, Wealth, Wisdom."

The temperance cup No. 4 is of entirely different ware, being a part of one of these porcelain tea sets decorated with lustres, which have been supposed by some to be of Swansea make, but are probably Staffordshire

bone porcelain, the glaze being of a pronounced creamy color. On one side of the cup and on saucer there is, as in the other cup, a shield and two figures standing and holding banners with same mottoes, "Sobriety" and "Domestic Comfort," and below again the motto, "Be Thou Faithful unto Death." Above the shield a star with the word "Freedom." On the other side of the cup a star in the center of a flower wreath, and the words, "Temperance Star." The decoration is purple print with lustre bands.



No. 5—Bone Porcelain, Purple Print, Copper Lustre Bands: Faith and Charity.

Of the same porcelain body and purple decoration is our illustration No. 5, the Faith and Charity cup and saucer.



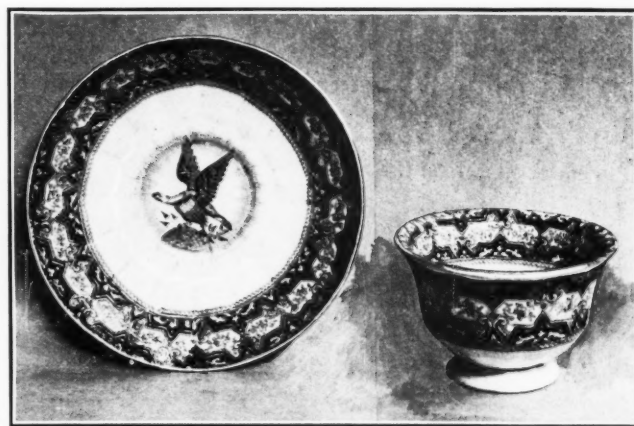
No. 6—Dark Blue Staffordshire: Bride of Lammermoor.

With Nos. 6 and 7 we come to two interesting cups in dark blue Staffordshire, one being marked "Bride of Lammermoor," maker unknown. The other is listed as historical, being the Chancellor Livingston steamboat, which at the time of the landing of Lafayette was the largest and best passenger steamer in the world. This view, the maker of which is E. Wood & Sons, is never found marked. Two other views of the Chancellor Livingston are found on dark blue, one on the Landing of Lafayette plate by Clews, which shows the Fulton steamboat on the left, decorated with a number of flags,



No. 7—Dark Blue Staffordshire: Chancellor Livingston.

this being the boat on which Lafayette made his triumphal entry in New York after he left the Cadmus and which was in reality quite different from the fancy drawing used by Clews (see OLD CHINA); more on the right and in the background, nearly in line with Castle Garden, is the Chancellor Livingston with three flags; at least it is supposed to be, but old Staffordshire potters were not always very exact in their reproductions of ships, buildings or views. Another view of the Chancellor Livingston is found, according to Mr. Halsey, on the Highlands, Hudson River, platter, shell border, by Wood. In the collection of Mrs. Fred Yates, of Rochester, is a fine platter with same view of Chancellor Livingston and same border as on our cup.



No. 8—Staffordshire, Blue and White: America by T. F. & Co.

No. 8 is the "America" cup and saucer, by T. F. & Co., probably Thomas Ford & Co. of Hanley. The original of our photograph is blue on white ground, but the blue, although quite deep, is not of the dark blue printed from copper plates. This cup belongs to the later period and will probably be found in other colors. Stamped on the back in a blue printed ornament with eagle is the word "Excelsior."



No. 9—Dark Blue Staffordshire: so called B. & O. R. R.

No. 9 is a dark blue cup, make unknown, which is called by collectors and dealers B. & O. R. R. cup and saucer. See OLD CHINA for article on this cup and on the series to which it belongs.

List of China for sale and an article on English Views, by Dr. Colles, will also be found in February OLD CHINA.

Subscribers to KERAMIC STUDIO are entitled to OLD CHINA for 50c. a year additional, making the combined subscription \$4 00.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

Katherin Livermore

THESE ornamental fragments are taken from books of design by Kramer & Lienard and are especially well adapted to fire etching. The upper one is an admirable suggestion for a chair-back, either carving the head, then burning it or leaving it flat. Carry out entirely with the point. Burn it deep and strong, touching the deepest shadows with walnut stain if necessary to give the necessary depths of tone. If stain is used the parts stained should be touched lightly with *light* shelac before waxing, otherwise the stain will discolor the lighter parts when rubbed with the brush to polish.

The other designs require a similar treatment.

DESIGN FOR PORTFOLIO (Page 230)

IN APPLIED LEATHER COMBINED WITH STAIN AND PYROGRAPHY

Maude Crigler Anderson

TRACE design carefully on white leather, shade with the needle and stain with leather stains in natural colors, almost as though you were painting in water colors. Carefully cut the design from leather and apply with weak solution of white glue to leather of darker harmonious color. Keep in press until dry, then carefully burn around edges of design. Touches of gold for leather may be applied to flower centers. This can be applied to many articles, pillow tops, book covers, library table mats, etc., etc. For another treatment use pale pink leather for roses, pale green for leaves, touch up with leather stains where deeper tints are required. Conventional designs are well adapted to applied leather.

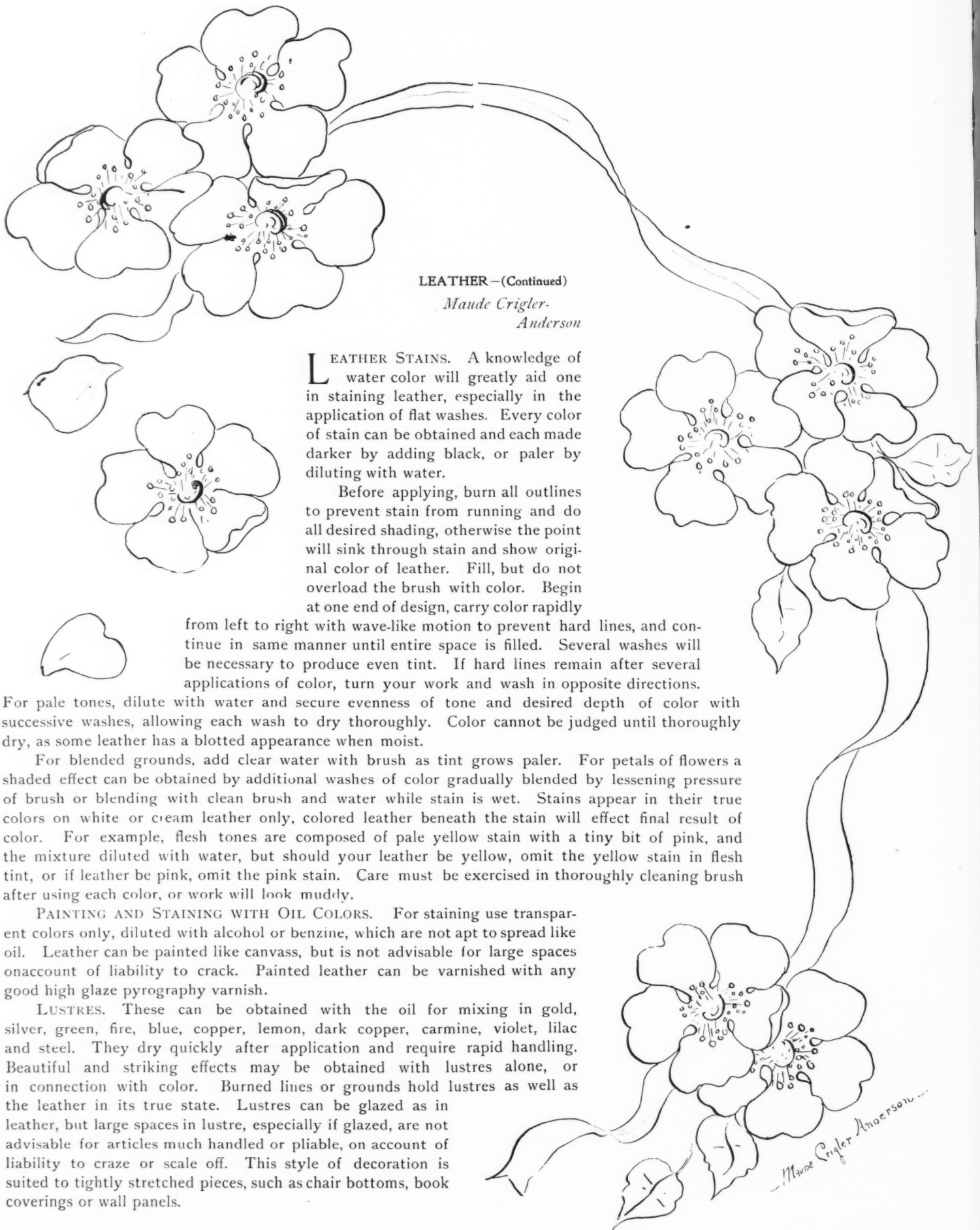
ANSWERS TO INQUIRERS

Miss S. M. McK.—The first thing to be done with your point is to inspect each part of your outfit very carefully—as you say there seems to be no escape for the air; remove the rubber tubes and blow through them; see that there is no stoppage in the cork handle (I keep a pipe-cleaner, procurable at a cigar store, for this purpose, as it can be easily inserted and cleans the tube thoroughly), insert a fine needle in the hole in the side of the point, then blow through it, some times a tiny cinder here will cause all the trouble.

If all this is of no avail you may conclude the trouble is with the benzine—too strong, too weak or too much in the bottle;—get painters' benzine at a paint store; if the point cools off entirely after removing from the flame, you may know the benzine is too strong, pour out until only a few drops remain in the bottle. If the point comes to a red, but not a white heat, the benzine is too weak; some times shaking the bottle slightly will cause a circulation and start the gas to forming more rapidly; if this does not do it, add a little fresh benzine or a few drops of naphtha.

A new point is apt to bother until the thin plating over the platinum is burned off.





LEATHER—(Continued)

Maude Crigler-
Anderson

LEATHER STAINS. A knowledge of water color will greatly aid one in staining leather, especially in the application of flat washes. Every color of stain can be obtained and each made darker by adding black, or paler by diluting with water.

Before applying, burn all outlines to prevent stain from running and do all desired shading, otherwise the point will sink through stain and show original color of leather. Fill, but do not overload the brush with color. Begin at one end of design, carry color rapidly

from left to right with wave-like motion to prevent hard lines, and continue in same manner until entire space is filled. Several washes will be necessary to produce even tint. If hard lines remain after several applications of color, turn your work and wash in opposite directions.

For pale tones, dilute with water and secure evenness of tone and desired depth of color with successive washes, allowing each wash to dry thoroughly. Color cannot be judged until thoroughly dry, as some leather has a blotted appearance when moist.

For blended grounds, add clear water with brush as tint grows paler. For petals of flowers a shaded effect can be obtained by additional washes of color gradually blended by lessening pressure of brush or blending with clean brush and water while stain is wet. Stains appear in their true colors on white or cream leather only, colored leather beneath the stain will effect final result of color. For example, flesh tones are composed of pale yellow stain with a tiny bit of pink, and the mixture diluted with water, but should your leather be yellow, omit the yellow stain in flesh tint, or if leather be pink, omit the pink stain. Care must be exercised in thoroughly cleaning brush after using each color, or work will look muddy.

PAINTING AND STAINING WITH OIL COLORS. For staining use transparent colors only, diluted with alcohol or benzine, which are not apt to spread like oil. Leather can be painted like canvass, but is not advisable for large spaces on account of liability to crack. Painted leather can be varnished with any good high glaze pyrography varnish.

LUSTRES. These can be obtained with the oil for mixing in gold, silver, green, fire, blue, copper, lemon, dark copper, carmine, violet, lilac and steel. They dry quickly after application and require rapid handling. Beautiful and striking effects may be obtained with lustres alone, or in connection with color. Burned lines or grounds hold lustres as well as the leather in its true state. Lustres can be glazed as in leather, but large spaces in lustre, especially if glazed, are not advisable for articles much handled or pliable, on account of liability to craze or scale off. This style of decoration is suited to tightly stretched pieces, such as chair bottoms, book coverings or wall panels.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

S. F.—You do not say what *new blue* you used for your violets. Possibly the mistake is not yours in painting. It may be simply that the color is naturally too blue. If so, retouch the painting with Purple, and it will probably come out the right color.

C. B.—It is a very difficult thing to remedy a painting that is chipped. There will always be a roughness and a slight difference in color on the chipped place. The trouble was with your make of Ruby. These colors are not reliable. In the future use the Ruby of Fry or Mason and we think you will have no trouble. The only thing possible to do to your injured piece is to remove as much of the color as shows any tendency to scale and retouch with a good make of Ruby and whatever other colors are needed.

H. B. H.—We will try and find you a reliable recipe for liquid bright gold and give it in the next number if possible. We do not understand your question. "Could you name a material to put on glass, to be fired and after the firing washed off, then apply liquid bright gold, in order to make it adhere to the glass properly after firing?" Liquid bright gold applied directly to glass and fired should adhere if fired properly without any further manipulation.

Mrs. L. M.—You will find an answer on firing the Revelation Kiln in this number. Gold should have a medium hard fire. Usually it takes two fires and two coats to make it rich enough. When once it is right it is best not to fire again as it will burnish off a little. If refired it should have a thin coat of gold added.

The plain shapes in china are more called for now than those having a raised design. For table china it is always in best taste to have some of the white show, as centers of plates, insides of cups and outside of saucer, or if these are tinted, the design on the outside of cup and inside of saucer should be on a white ground. If a dish has a very conspicuous portion of outside showing it is always in good taste to put a narrow design along the rim in color or gold. Flux is used only to give colors a better gloss in the kiln; too much weakens the color. As a rule, use one-quarter flux for painting, one-third for tinting, except apple green, pearl grey and mixing yellow which do not need flux at all.

We are not acquainted with the particular make of colors you mention, but would think them good and any good make of colors can be used with any other make.

We have heard the tube with point for laying raised paste well recommended, but have never used it ourselves.

An under-fired test can be used again for a higher fire but not otherwise.

Lustres are used quite extensively at present, especially in decorative pieces.

If you use a design for wild roses for a chocolate set we would prefer it conventionalized, in which case any desired color scheme would be appropriate. A harmony in yellows and browns would be especially nice. Pink and greys or browns would also be dainty. For a smoking set, red and gold with a touch of black is always good.

K. McC.—You are right in understanding that in figure painting the reflected lights are only on shadow side of figure and that the modelling on the light side should be painted with tender shadow and pompadour rather than the darker tones. There is no medium that prevents dust collecting on the painting. The only way to prevent dust is not too use too much oil or medium so that the color will blend fairly dry and any dust collecting will not adhere. The flesh tone being composed of an iron red and yellow is very liable to fire out if put on too delicately. The only remedy is to repaint with flesh without deepening the shadows.

There is no real scarlet in china painting. The nearest approach to it is orange red; blood red is darker, pompadour or carnation not so bright, but by contact with browns or greens they look quite vivid.

R. R.—Use just enough tar oil and fat oil of turpentine—half and half, to make your pennyweight of powder gold mix to the consistency of a stiff tube color.

A. M. H.—It is impossible to say off hand whether your modelling clay will fire hard or not, it is doubtful if it can be fired hard enough in an overglaze kiln to glaze afterward but may harden sufficiently to be left in the biscuit state without crumbling. Try the pyrometric cones in your kiln, with samples of your clay; if it fires hard enough to resist cutting with a steel knife it is all right, and will glaze at the same or lower temperature; if terra cotta, it ought to fire at a low temperature, but doubt if an overglaze kiln will do it. About cones, see article on firing. Your vase with gold lustre had more than it could carry. Lustre always rubs off when put on too thick, two coats at one time would have been too much even without the two former fired washes of lustre.

Mrs. N. A. W.—The cause of your fired gold being brown is due to the red precipitate alloy you use, you say you use coin gold which is *already*

alloyed. In the article given in *STUDIO* for making gold, the ribbon gold is used which is pure; the flux for which recipe is given is the safest and all that is necessary, and gives better results than any other. The coin gold is also used, but that has one-ninth alloy, all that you need without adding more.

When making the coperas solution, it is better not too strong, add carefully to the chloride, stir slowly until cloudy, then stop and allow the precipitate to settle. The more carefully these details are attended to, the finer is the quality of gold.

H. E. B.—The whitewash for kilns is made of plaster of Paris and water and will not injure the china, neither will lime.

Fusible rose is not a reliable color and very likely was affected by your iron fire pot. You may get a glaze by firing very hard, or dusting some other color over it, such as green which is well fluxed.

T. A. G.—It is the nature of the gold colors to separate and look "grainy" if not well ground with sufficient oil. Rub them down with a muller on a ground glass slab adding a drop or two of fat oil of turpentine.

Mrs. T. T. R.—See article on firing the Revelation Kiln. Glass cannot be fired with china, as it is fired before the china is half fired, and would melt at a greater heat.

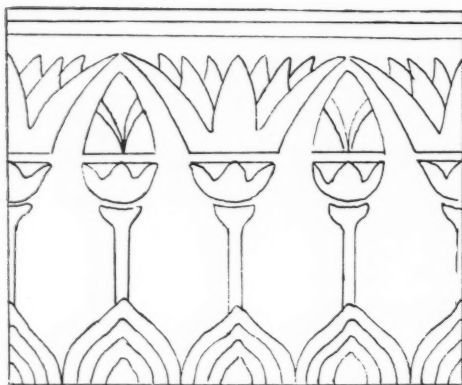
Mrs. C. D. W.—To transfer designs for china to the China itself, rub the china with a couple of drops of fat oil and a rag wet with spirits of turpentine, rub it evenly over the surface and rub off the surplus so there is only a "bloom" left on the china, make a tracing with tracing paper and a soft pencil, lay it on the china and go over the lines with a harder pencil and the lines will be transferred to the china. You will find directions in *KERAMIC STUDIO* article on tulips for fitting designs to different plates and shapes, also in last article on Columbine, if you cannot hold the tracing firmly with your fingers use the gummed edge of postage stamps or any gummed paper. There are banding wheels for making bands and lines on plates, cups and saucers, etc.; also Mr. Hasburg advertises a very good device for the same purpose.

Mrs. L. M.—To fire a Revelation Kiln properly, each one must make one's own trials; for though there are general rules to follow, the conditions of the draft, etc., vary in almost every instance, and the results to be obtained require experimenting, as there is as much individuality in a kiln as in a person. You will have to make the acquaintance of your kiln through your own efforts, a few suggestions in the way of introduction being the only instruction possible. In the first place, do not use too much oil; begin slowly, the oil coming in drops only, and watch your chimney. As the kiln begins to warm up, let the oil flow a little stronger; if you see smoke coming from your chimney in any quantity you are using too much oil; shut it off a little; you will get just as much heat without clogging your kiln and chimney with soot. Do not be in a hurry; the china will come out better if fired slowly and cooled off not too quickly. As the kiln gets hotter you can turn on more oil till it flows in a steady stream, always watching your chimney to see that there is not too much smoke, and your basin to see that the oil does not cover the whole surface of the basin, and that it does flow strong enough to keep a steady fire. The bottom of the basin should not be entirely covered. Through the little mica door in front you can see the first faint glow of red at the base; when this shows all the way round, you can push the fire. When the kiln shows a dull red glow half way up, glass would be fired; but for firing glass one should make experiments with broken pieces for two or three fires to be sure of the exact amount of color necessary in the kiln.

To fire china, put a piece in direct line of vision from peep hole, decorated with color. When this shows a uniform gloss from top to base, it is fired sufficiently. It would be well to have the pyrometric cones as suggested in last number's Answers to Correspondents, and experiment till you know which cone melts at the amount of heat for the desired effect and afterward fire by the cones. The color of the kiln when well fired is usually a bright orange. Hold the fire for five minutes after reaching the desired color, then turn out. If you have large or fragile pieces in the kiln, light the oil again before the kiln begins to turn black and let it drip for about half an hour so that the kiln will not cool off too rapidly. If breakage occurs it is always when the color in the muffle passes from red to black. This transition should be slow.

We cannot tell you which pyrometric cone to use, as that you must find out by experiment, different wares firing to a gloss at different heats. Fire your Belleek alone or all in front of kiln; as your cone should be in front of mica door you will get only the temperature of the front of your kiln, you may know that heat at back of kiln is greater. To find this out you must experiment with cones at front and back of kiln. So Carmines, Rose, Belleek will usually be fired in front of the kiln while harder colors are fired at the back, gold about the middle, although it will usually be fired anywhere except directly in front. Get pyrometric cones 010 to about 05 to experiment with. In ordering from Prof. Edw. Orton, Jr., University of Ohio, Columbus, O., mention that you wish them for overglaze decoration and he will send the proper cones. The kiln opens with a door in front; the china is placed on stilts or platten, the former, three pointed pieces of unglazed clay; the latter, sheets of heavy asbestos or clay composition. No two pieces should be allowed to come in contact as this might cause chipping or particles of color might be transferred to the wrong piece.

Overglaze firing in a Revelation Kiln can be done in 1½ hour, the muffle beginning to show color in 35 or 40 minutes. But we advise a slower start. It is better if you begin to see only color after the first hour. Then your firing will last about two hours. Start slowly, but toward the end it is good to push the firing as much as it will stand without clogging your chimney with soot, or filling your basin with oil, which is always unnecessary. Cool off slowly if you have pieces which you think liable to crack.



EGYPTIAN DESIGN FOR BORDER

Ethel Pearce Clements

THE Egyptian lotus from which this design is drawn is usually executed in red, yellow and blue, sometimes green. The natural flower had the outer row of sepals dark green, inner row light green, petals purple and heart yellow.

In conventionalized form the sepals are sometimes green, sometimes blue; petals red outer row and yellow inside row, or the natural color is followed. The base of calyx is often painted yellow, and marked with red; buds and stem green or blue. If the Egyptian coloring is departed from, any desired color scheme can be used.



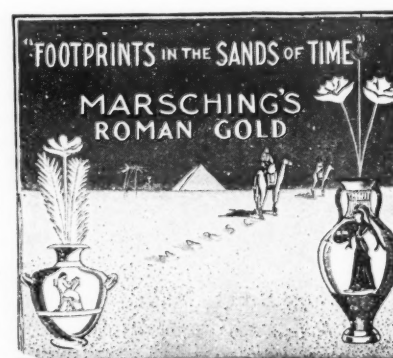
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